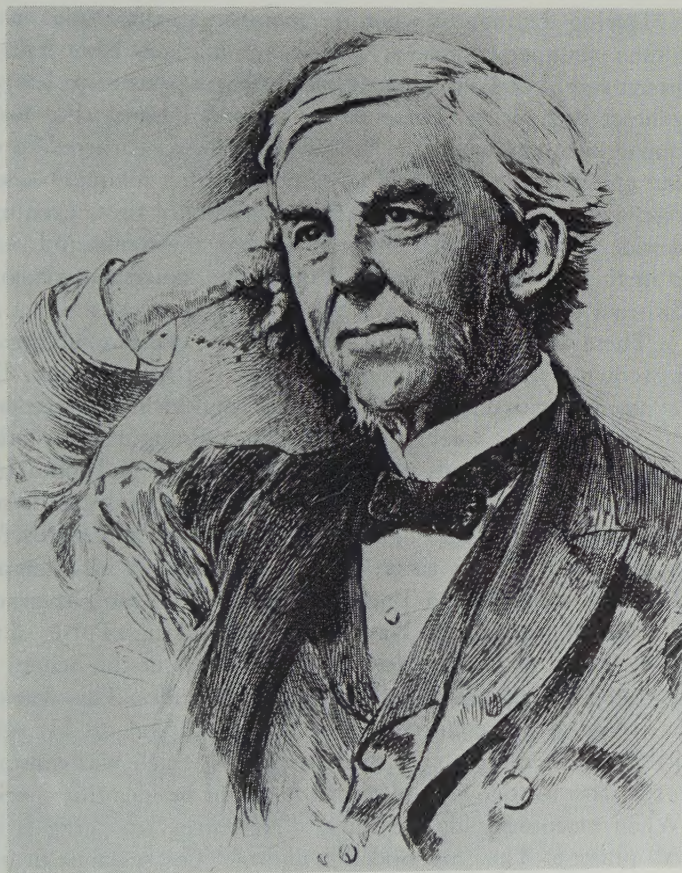


# The Hymn

JULY 1959



OLIVER WENDELL HOLMES  
1809-1894

Volume 10

Number 3

# The President's Message

JOHN FOSTER DULLES AND HYMNS

John Foster Dulles came from a hymn singing home. From his earliest years, each day was begun with the singing of a hymn at family prayers led by his father, with his mother at the piano and his brother and three sisters joining in the singing. Frequently the stirring lines of "When morning gilds the skies" sung by his father rang through the hall as the household "rising bell."

During the months when the members of the Dulles family were at their summer cottage at Henderson Harbor, New York, on the eastern shores of Lake Ontario, it was their practice to learn a hymn by heart each week. These newly learned hymns were featured on Sunday evenings when the family and friends gathered to spend an hour enjoying the delightful custom of singing hymns. None of those present will forget the charm and inspiration of those evenings by the lakeside. Thus the Dulles children through the weeks and years stored up in memory and affection a host of the choicest expressions of the Christian faith.

These were not forgotten. When Foster Dulles established a home of his own, hymns had a prominent place in the family life. They were a constant spiritual resource for him through his many strenuous years, and in the latter weeks of his life they brought him comfort and strength. Hymn records were brought to his hospital room and played over and over. When it was discovered that his favorite hymn, Bernhard Ingemann's "Through the night of doubt and sorrow," was not on these records, his sister, Mrs. Edwards, and his daughter, Mrs. Hinshaw, suggested to President Henry P. Van Dusen of Union Theological Seminary in New York and Dr. Hugh Porter of the Seminary's School of Sacred Music that the choirs of the School might be interested in recording this hymn for Mr. Dulles. This was done, and the record was presented to him at the hospital on his seventy-first birthday. It became a cherished possession which was constantly used in the days to follow. The record included besides this special hymn: "When morning gilds the skies," "New every morning is the love," "All praise to Thee my God this night," "The spacious firmament on high," and "God of our life, through all the circling years."

Such was the place of hymns in the life of a great man. Who can measure their influence in his life and the life of all hymn lovers? Who can foretell the lasting effect of a hymn singing home? May we have many more of them!

—DEANE EDWARDS



# The Hymn

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# The Editor's Column

## RESIGNATION OF GEORGE LITCH KNIGHT

The April 1959 issue of THE HYMN carried, not at the masthead but somewhere near the level of the captain's bridge, the name of George Litch Knight as Managing Editor. Either in this capacity or in a similar position with a different rank and title, Mr. Knight has been the navigator of our ship ever since she was launched in 1949. Others have come to stand beside him on the navigator's bridge, each with his or her special responsibility or skill. These have been officers of real distinction. We have been secure and proud at the thought of them and deeply appreciative of their splendid services. But while men might come and men might go, George Litch Knight toiled on forever—or so it seemed—with imagination and devotion and boundless energy. And we were glad.

We had every reason to be glad, for our undertaking grew and prospered. The literary and scholarly standards were held high and it was kept interesting. It was good, and good to look upon and good to talk about. We have all appreciated its helpful reviews, its information in our fields of study, its pictures and its poetry. It has doubtless been a large feature in the growth of our membership. All responsible have done exceedingly well.

But now we learn that Mr. Knight has felt that it was time for him to give up his honored post. Even as we regret his decision we must recognize that he has carried on already beyond the call of duty and that he has done for us an outstanding piece of work. We shall always be grateful, and we record our debt, which we can never pay.

We are glad that Mr. Knight is only leaving the bridge, and not deserting the ship. It would be strange indeed to leave port without his being aboard. We shall continue to look to him for enthusiastic leadership in The Hymn Society of America, and for the friendship which thrives upon the sharing of high ideals and the following of common interests.

To those who have worked with Mr. Knight and who are to stay and "man" the bridge in the days to come we express our full confidence and pledge our continuing loyalty. And we congratulate the new navigator, Dr. Ruth Messenger, who has already served us in so many ways with rare knowledge and skill.

—PHILIP S. WATTERS

—EDITH HOLDEN

For The Hymn Society of America



# The Hymns of Oliver Wendell Holmes

WILLIAM WATKINS REID, JR.

ATTENTION HAS OFTEN BEEN CALLED to the year 1809 and to the many great persons who were born during that year. It was a great year, for, during that one twelve-month period, men such as Lincoln, Gladstone, Charles Darwin, Cyrus McCormick, Edgar Allen Poe, Tennyson, Mendelssohn, and others entered upon the stage of life.

It was on August 29th of this same year that a son was born to The Reverend and Mrs. Abiel Holmes in Cambridge, Massachusetts. This son, Oliver Wendell Holmes, was to take his place as one of the leaders in American thought and literature, and was to be one of the few great poets to write many hymns. It is these hymns which we are considering as we celebrate the 150th Anniversary of Holmes' birth.

The facts concerning his singularly uneventful life can be quickly stated. The son of a Congregational minister, he attended Phillips Academy in Andover, and was graduated from Harvard in 1829. He studied law for a year, then changed to medicine, studying for three years in Paris. Returning home, he set up his medical practice, but soon turned to teaching, first doing part-time work at Dartmouth, and then in 1847, becoming Professor of Anatomy and Physiology at Harvard Medical School, a position which he held for thirty-five years. He died in Boston on October 8, 1894.

His talents in literature were quickly demonstrated, and when he was but twenty-one he wrote "Old Ironsides" which so aroused public opinion throughout the country that the frigate *Constitution* was saved from destruction. His first volume of poems appeared in 1836, the year he began his medical practice—and it is probable that the humor of many of the poems, together with his sign, "Small fevers gratefully received," did not help business. Thus he wrote,

Don't you know that people won't employ  
A man who wrongs his manliness by laughing like a boy?

Many more poems appeared through the years that followed—among them "The Chambered Nautilus," "The Voiceless," "The One Hoss Shay," and others which hold a high place in our literature.

Holmes was one of the first contributors to *The Atlantic Monthly*, and it was here that he became known as "The Autocrat of the Breakfast Table." The first chapter of the book with this title appeared in the first issue of the magazine in 1857; and many more writings followed. *The Professor at the Breakfast Table* appeared in 1859, and *The Poet*

at the *Breakfast Table* in 1872. Two outstanding novels, *Elsie Venner* and *The Guardian Angel*, appeared in 1861 and 1868 respectively.

All of this activity was but a part of his work. He continued his teaching and study in medicine, and his *Contagiousness of Puerperal Fever*, printed in 1843, made an original contribution to medical science, undoubtedly leading to the saving of many lives. He was the inventor of a small stereoscope for hand use. His mind was always seeking to discover for itself, and, while writing *Elsie Venner* he went so far as to get a pet rattlesnake which he kept at the medical school!

Dr. Holmes was one of the great lecturers of his day, and did considerable speaking on subjects ranging from the great poets to "Homeopathy and its Kindred Delusions." Great as he was as a writer, he is said to have been even greater in conversation, and he was always a great attraction.

His ready wit and keen insight made him a center of attraction, not only on the lecture tour, but also among the great men of his day. He was one of the leaders of, and always the center of conversation in The Saturday Club, an informal get-together held at Parker's Hotel on the last Saturday of each month. Holmes referred to it as "Will's Coffee-House of Boston." What a group it must have been, having in its membership men such as Emerson, Longfellow, Lowell, Hawthorne, Whittier and Phillips Brooks, not to mention Holmes and others!

It must be admitted that Holmes was very provincial. "His loyalty," Henry Ketcham states, "was first of all to his college class, then to his college, next to the City of Boston, after that to New England, and finally to his country."<sup>1</sup> He visited Europe twice, spent a limited amount of time at Pittsfield, Massachusetts, and at Dartmouth, and did some traveling on his lectures, but aside from that he seldom left Boston. He wrote:

A new race, and a whole new world for the new-born human soul to work in! And Boston is the brain of it, and has been any time these hundred years! That's all I claim for Boston—that it is the thinking center of the continent, and therefore of the planet.<sup>2</sup>

Of the Class of 1829 at Harvard, it must be said that it was one of the most talented ever graduated from any school. In addition to Dr. Holmes there were Benjamin R. Curtis who served on the United States Supreme Court, George Bigelow who was Chief Justice of Massachusetts, James Freeman Clarke who founded the Church of the Disciples (Boston), and Samuel F. Smith who wrote "America." Each year, for nearly forty years, Holmes wrote a poem for the class reunion.



The poem which he wrote for the meeting in 1869 is found today in many hymnals:

Thou gracious Power, whose mercy lends  
The light of home, the smile of friends,  
Our gathered flock thine arms enfold  
As in the peaceful days of old.

For all the blessings life has brought,  
For all its sorrowing hours have taught,  
For all we mourn, for all we keep,  
The hands we clasp, the loved that sleep;

The noontide sunshine of the past,  
Those brief, bright moments fading fast,  
The stars that gild our darkening years,  
The twilight ray from holier spheres;

We thank Thee, Father! let Thy grace  
Our narrowing circle still embrace,  
Thy mercy shed its heavenly store,  
Thy peace be with us evermore!

It has already been mentioned that Dr. Holmes was the son of a Congregational minister. It was with many church leaders that he was to have the greatest conflicts of his life. He grew up under the influence of Calvinism and New England Puritanism, and his sensitive nature rebelled against their harshness.

Dr. Holmes was a deeply religious man. He attended church regularly, for, as he wrote, "There is a little plant called 'reverence' in the corner of my soul's garden, which I love to have watered once a week." His opposition was not to the religion of Christ, but to the religion of Orthodox clergymen; his opposition was toward men who he felt had taken Christ out of the Bible and replaced Him with Jonathan Edwards.

He recognized that the harsh background against which the Puritans had lived would produce a harsh religion; but he felt that times had changed, and that the Christian faith could no longer be expressed in such terms. His rebellion took him out of the Congregational Church and into the Unitarian fold. Yet, he had many close friends whom he respected greatly within the traditional churches—among them, Phillips Brooks and Henry Ward Beecher, whom he described as one who preached as a living man to living men instead of as a dying man to dying men. Despite these friendships, however, he had many opponents in the church who looked upon him as an unbeliever and infidel who was seeking to tear down the church.

To what creed did Dr. Holmes hold? He never wrote one out, and probably never could have written one which would be final for him. The changing of the days demanded that his faith be presented in changing terms. Perhaps the closest that one can say is that his creed was to search for the highest and best that man knew of God and to hold to it. Perhaps his attitude toward the faith is best expressed in these words which he wrote for the twenty-fifth Anniversary of the Boston Y.M.C.A. on May 31, 1893, words which were sung to the tune DUNDEE:

Our Father! while our hearts unlearn  
The creeds that wrong Thy name,  
Still let our hallowed altars burn  
With faith's undying flame!

Not by the lightning-gleams of wrath  
Our souls Thy face shall see,  
The star of love must light the path  
That leads to heaven and Thee.

Help us to read our Master's will  
Through every darkening stain  
That clouds His sacred image still  
And see Him once again,

The brother man, the pitying friend,  
Who weeps for human woes,  
Whose pleading words of pardon blend  
With cries of raging foes.

If 'mid the gathering storms of doubt,  
Our hearts grow faint and cold,  
The strength we cannot live without  
Thy love will not withhold.

Our prayers accept; our sins forgive;  
Our youthful zest renew;  
Shape for us holier lives to live,  
And nobler work to do!

Dr. Holmes, speaking of hymns in a letter written to James Kimball in 1876, wrote, "It would be one of the most agreeable reflections to me, if I could feel that I had left a few worthy to be remembered after me."<sup>6</sup> How true these words turned out to be! And how greatly the beliefs of Holmes are expressed in his hymns!

Holmes' critics claimed that he was an infidel. Yet apart from the 139th Psalm and a few other passages of Scripture, it is difficult to



find a greater statement of the continued presence of God with us than in the words of his "Sun-Day Hymn," "Lord of all being!"

## LORD OF ALL BEING, THRONED AFAR (L.M.)

DICKINSON COLLEGE

OLIVER WENDELL HOLMES

LEE HASTINGS BRISTOL, Jr.

1. Lord of all be - ing, throned a - far, Thy glo - ry  
flames from sun and star; Cen - ter and soul of ev - 'ry  
sphere, — Yet to each lov - ing heart how near!

*To Robert Nelson Spencer, D.D., LL.D.*

2  
Sun of our life, thy quickening ray  
Sheds on our path the glow of day;  
Star of our hope, thy softened light  
Cheers the long watches of the night.

3  
Our midnight is thy smile withdrawn;  
Our noontide is thy gracious dawn;  
Our rainbow arch, thy mercy's sign;  
All, save the clouds of sin, are thine.

4  
Lord of all life, below, above,  
Whose light is truth, whose warmth is love,  
Before thy ever-blazing throne  
We ask no luster of our own.

5  
Grant us thy truth to make us free,  
And kindling hearts that burn for thee,  
Till all thy living altars claim  
One holy light, one heavenly flame.

Tune, courtesy of Lee Hastings Bristol, Jr.

And how great a faith in the presence of the living Christ is proclaimed in his "Hymn of Trust":

O love divine, that stooped to share  
 Our sharpest pang, our bitterest tear,  
 On Thee we cast each earth-born care,  
 We smile at pain while Thou art near!

In his hymn, "Lord, Thou hast led us as of old," Holmes speaks of the missionary work of the church in the typical nineteenth century manner, but in the closing stanzas of the hymn presents an ecumenical outlook which was well ahead of his time:

- 3 Lift high Thy buckler, Lord of Hosts!  
 Guard Thou Thy servants, sons and sires,  
 While on the godless heathen coasts  
 They light Thine Israel's altar-fires!
- 6 The walls that fence His flocks apart  
 Shall crack and crumble in decay,  
 And every tongue and every heart  
 Shall welcome in the new-born day.
- 7 Then shall His glorious Church rejoice  
 His word of promise to recall—  
 One sheltering fold, one Shepherd's voice,  
 One God and Father over all!

While not written as a hymn, "A Memorial Tribute" written in memory of Dr. Samuel G. Howe in 1876 could well be used as a hymn on the eternal life. It is surprisingly modern as its outlook shows heaven as a place of larger, nobler tasks. Stanzas 1, 7, 18, 21 follow:

Leader of armies, Israel's God,  
 Thy soldier's fight is won!  
 Master, whose lowly path he trod,  
 Thy servant's work is done!

Still, Father, in Thy love we trust;  
 Forgive us if we mourn  
 The saddening hour that laid in dust  
 His robe of flesh outworn.

The rest that earth denied is thine—  
 Ah, is it rest? we ask,  
 Or, traced by knowledge more divine,  
 Some larger, nobler task?

Enough; is there a world of love,  
 No more we ask to know;



The hand will guide thy ways above  
That shaped thy task below.

One studies the writing of Holmes and reads of the events of his peaceful life and almost forgets that these were stormy days in America. Many people, including a large number in the Saturday Club, were crying out in protest against war and slavery, against alcohol and social wrongs. One looks in vain for any mark of the reformer in Holmes. Whittier may cry out against slavery, but Holmes writes, "We must reach the welfare of the blacks through the dominant race."<sup>7</sup> Men may work for temperance, but Holmes writes occasional witty poems "in which the pleasures of convivial excitement" are, as he wrote, "perhaps, too warmly drawn."<sup>8</sup>

Men may struggle against the injustices of the day, but Holmes maintains the life of a private citizen. Lowell and others continually tried to enlist Holmes and his pen into their fights against evil, but to no avail. Dr. Holmes, in answering a letter from Lowell in 1846, wrote,

I shall always be pleased rather to show what is beautiful in the life around me than to be pitching into giant vices, against which the acrid pulpit and the corrosive newspaper will always anticipate the gentle poet.<sup>9</sup>

When the Civil war came, however, Holmes stirred. David H. Kidder, writing of John Greenleaf Whittier in *THE HYMN*, October, 1957, speaks of the dilemma which this crusading Quaker faced when war came. Not so for Holmes. He who had been so quiet before now became a passionate patriot, and his pen became very active. Perhaps a part of his interest was aroused by the fact that his son, Oliver Wendell Holmes, Jr., was a lieutenant colonel in the Union forces, but it was more than that. The gentle, little man had found a cause for which he would fight.

Holmes' war song, "Army Hymn," was sung to *OLD HUNDREDETH*.

O Lord of Hosts! Almighty King!  
Behold the sacrifice we bring!  
To every arm Thy strength impart,  
Thy spirit shed through every heart!

Wake in our breasts the living fires,  
The holy faith that warmed our sires;  
Thy hand hath made our Nation free;  
To die for her is serving Thee.

God of all Nations! Sovereign Lord!  
In Thy dread name we draw the sword,

## THE HYMN

We lift the starry flag on high  
That fills with light our stormy sky.

From treason's rent, from murder's stain,  
Guard Thou its folds till peace shall reign—  
Till fort and field, till shore and sea,  
Join our loud anthem, Praise to Thee!

In "Parting Hymn," beginning with the words, "Father of Mercies, Heavenly Friend," and sung to DUNDEE, he wrote,

From blasts that chill, from suns that smite,  
From every plague that harms;  
In camp and march, in siege and fight,  
Protect our men-at-arms!

Though from our darkened lives they take  
What makes our life most dear,  
We yield them for their country's sake  
With no relenting tear.

There were other hymns relating to the war, but as the years of struggle moved along, Holmes seemed to tire of the struggle. This combination of ideas is shown in two successive stanzas of his hymn, "Giver of all that crowns our days" which was written after the Emancipation Proclamation:

Thou God of vengeance! Israel's Lord!  
Break in their grasp the shield and sword,  
And make Thy righteous judgments known  
Till all Thy foes are overthrown!

Then, Father, lay Thy healing hand  
In mercy on our stricken land;  
Lead all its wanderers to the fold,  
And be their Shepherd as of old.

In 1869, when the war was over but true peace still unwon, Dr. Holmes wrote a hymn entitled "Angel of Peace," which speaks to our day. This hymn, found in several hymnals, begins,

Angel of peace, thou hast wandered too long!  
Spread thy white wings to the sunshine of love!  
Come while our voices are blended in song—  
Fly to our ark like the storm-beaten dove!

Brief mention must be made of the many "occasional" hymns which Holmes wrote—hymns which he was called upon to write for special events and services. Possibly no other American poet has ever



been called upon for such a wide variety of occasions. He wrote hymns for the dedication of monuments, cemeteries, and college buildings, for funeral services of famous persons, for church anniversaries and many other events. A hymn written for a memorial service for Abraham Lincoln and sung to Luther's "Judgment Hymn," says in part,

O Thou of soul and sense and breath,  
 The ever-present Giver,  
 Unto Thy mighty Angel, Death,  
 All flesh Thou dost deliver;  
 What most we cherish we resign,  
 For life and death alike are Thine,  
 Who reignest Lord forever!  
 Our hearts lie buried in the dust  
 With him so true and tender,  
 The patriot's stay, the people's trust,  
 The shield of the offender;  
 Yet every murmuring voice is still,  
 As, bowing to Thy sovereign will,  
 Our best-loved we surrender.

He wrote "International Ode" to the tune AMERICA for 1,200 school children to sing when the Prince of Wales visited Boston in 1860.

God bless our Fathers' Land!  
 Keep her in heart and hand  
 One with our own!  
 From all her foes defend,  
 Be her brave People's Friend,  
 On all her realms descend,  
 Protect her Throne!  
 Lord, let war's tempest cease,  
 Fold the whole earth in peace  
 Under Thy wings!  
 Make all the nations one,  
 All hearts beneath the sun,  
 Till Thou shalt reign alone,  
 Great King of Kings!

One other hymn should be mentioned—one that Dr. Holmes wrote for the dedication of The Oliver Wendell Holmes Hospital at Hudson, Wisconsin in 1887. It opens with these words:

Who is our brother? He that lies  
 Left at the wayside, bruised and sore:

In 1889, for the sixtieth and final reunion of the Class of 1829, Holmes wrote "After the Curfew" which contained these words,

## THE HYMN

So ends "The Boys!"—a lifelong play.  
 We too must hear the Prompter's call  
 To fairer scenes and brighter day:  
 Farewell! I let the curtain fall.

In a few years the curtain was to go down for Dr. Holmes—but it was to fall on a world richer because of him; a world richer because of his writings and his hymns; a world richer because of his kindly spirit; a world richer because, through him, the world knew more of the meaning of tolerance and more of the meaning of God's love. He walked with faith and made his mark!

## HYMN FESTIVAL—OLIVER WENDELL HOLMES

## SILENT MEDITATION

## THE GREATNESS OF GOD

Scripture: Psalm 139:1-12

Solo: "Lord of all being, throned afar" . . . DICKINSON COLLEGE

## LIFE'S CHALLENGES

## The Search for Truth

Hymn: "Our Father! while our hearts unlearn" . . . DUNDEE

Reading: "The Chambered Nautilus" (last stanza)

## Christian Fellowship in the home and among friends

Hymn: "Thou gracious Power, whose mercy lends" . . . RIMINGTON

## Eternal Life

Choir: "Leader of armies, Israel's God" . . . ARLINGTON

## HYMNS OF WAR, PEACE, AND INTERNATIONAL AFFAIRS

Hymn: O Lord of Hosts! Almighty King!" . . . OLD HUNDREDTH

Choir: "Angel of peace, thou hast wandered too long"

AMERICAN HYMN

Hymn: "God bless our Fathers' Land" . . . AMERICA

## PRAYER OF THANKSGIVING AND DEDICATION

## CLOSING HYMN

"O Love Divine, that stooped to share" . . . HESPERUS (QUEBEC)

## BENEDICTION

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Editor's Note: Material in the above article may be used in connection with festivals and services honoring Oliver Wendell Holmes. A limited number of copies of Dr. Bristol's tune are available without cost. Please address Dr. Lee Hastings Bristol, Jr., 630 Fifth Ave., New York 20, N. Y.

## Notes

<sup>1</sup> Ketcham, Henry, *The Early Poems of Oliver Wendell Holmes*. N.Y., Burt, 1900, p. xviii.

<sup>2</sup> Quoted in Morse, John T., Jr., *Life and Letters of Oliver Wendell Holmes*. Boston & N.Y., Houghton & Mifflin Co., 1896, Vol. I, p. 216.

<sup>3-9</sup> *Ibid.* 3, p. 38; 4, p. 42; 5, p. 26-7; 6, p. 281; 7, p. 304; 8, p. 297; 9, p. 302.



# Hymns in Aid of Worship

EDWARD O. MILLER

SIR WALFORD DAVIES has written in *Music and Worship*: Music in aid of worship must be original in the two distinct senses of being something quite new and something so old that it has been there from the beginning.

Hymn singing must be restored to its proper originality: "being something quite new and something so old that it has been there from the beginning."

The congregation often objects to singing "new" hymns—many which date back fifty years or more!—because the hymns are announced without a word of explanation as to why they were chosen, or how they came to be written, or what fresh religious insights they are intended to express.

Last year the organist and the rector of St. George's pondered this problem. How could we encourage hymn singing "with all thy heart, and with all thy soul, and with all thy *mind*"? We decided to approach each service from the point of view of the newcomer who wants to understand the hymns he sings and the music he hears.

Explanatory notes are now written for all the music in each service. The organ prelude and postlude and the anthem are carefully annotated, not only with historical references, but with comments on the type of polyphony or harmony, and the role of the organ accompaniment. Beneath each hymn is a paragraph on the author, composer, and underlying religious ideas.

What does it mean to announce abruptly: "We shall sing Hymn 101"? We do not hesitate to guide our people's prayers by bidding them to remember those who are sick, or to pray for guidance in critical world problems. Why not use this same ancient technique in announcing hymns? Is it little wonder that people prefer "old" hymns. Through years they have acquired some acquaintance with the music and the words. Why cannot we make "new" hymns as interesting and familiar?

This problem is closely related to the careless irresponsibility of omitting certain verses of hymns "to save time." Hymns are not intrusions or techniques for getting choirs in and out of church. Rather they express ideas which are distorted unless they are sung in their entirety as the author intended. Verses should not arbitrarily be omitted at the whim of the minister; nor should good congregational hymns be peppered with distracting organ interludes between each verse, as if it were pleasant to have a conversation interrupted by a brass band between each paragraph.

Gregory Palamas, the fourteenth-century saint of the Orthodox Church, wrote that when God's grace touches mankind, "man is illumined already here on earth, and he becomes a complete miracle. He competes with the heavenly hosts in everlasting song. . . ."

Hymn singing is not simply a Protestant appendage to Christian worship—a technique for arousing fervor and participation among the congregation. It is the worshiper's response as he becomes illumined by God's grace and miraculously changed. Responding to the contemplation of God, we find ourselves competing "with the heavenly host in everlasting song."

If hymns are to resume their rightful place as cherished contributions of Protestantism to Christian worship, we must re-think this problem and restore our priceless heritage to what the eighteenth-century William Law described in *A Serious Call to a Devout and Holy Life*:

Something that is to awaken all that is good and holy within you, that is to call your spirits to their proper duty, to set you in your best posture towards heaven, and tune all the powers of your soul to worship and adoration.

### Among Our Contributors

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### The Forward Fund

*For the information of the newest members of The Hymn Society, it should be noted that The Forward Fund is an effort to obtain capital funds of \$150,000 to undergird the work of The Society as it moves into its new quarters in the Interchurch Center in New York, and as it assumes the increased responsibilities related to its expanding program. Further information about the Fund may be obtained from the office of The Society.*



# Notes on the Finnish Material in the Hymnal of the Lutheran Church in America

TOIVO HARJUNPAA

THE RECENTLY PUBLISHED *Service Book and Hymnal of the Lutheran Church in America* contains, according to its indexes, three Finnish hymns, Nos. 383, 396 and 536. Both the texts and the tunes are of Finnish origin. The *Hymnal* contains an additional number of five tunes which are said to be Finnish, either folk melodies or melodies by composers whose names are given. These are Nos. 145, 180, 191, 207, and 574.

The purpose of the following notes is to provide some information about these hymns and hymn tunes and point out some regrettable errors that the *Hymnal* contains with regard to their origins. The three hymn texts and their melodies will be examined first.

No. 383 "Jesus, hear my humble pleading," by Jenny Pohjala (1899- ).

1. Jesus, hear my humble pleading,  
Lowly at thy feet I lie;  
Thou for such art interceding  
At the Father's throne on high.  
Friend of sinners, blessed Saviour,  
Let me linger 'neath thy Cross;  
Seeking there thy gracious favor,  
All things else I count but loss.
2. Near the mercy-seat abiding  
Let my soul thy glory see;  
In thy grace alone confiding,  
Perfect peace I find in thee.  
Tune my heart to sing thy praises  
Till I join the heavenly throng  
Which through endless ages raises  
Sweetest praise with harp and song. Amen.

I know nothing about the author of this hymn. It is not included in any of the Finnish hymnals but is used only as a choir anthem, and as such it has been popular among smaller church choirs for the past thirty years or so. Dr. Ryden's English version, in which the original poem is condensed into two stanzas, expresses well the spirit of the original text. Several phrases in the English version follow closely the author's thought.

The composer of the expressive tune for this hymn, Armas Maasalo (b. 1885), is one of Finland's leading church musicians, a composer, music teacher and organist. Professor Maasalo has made a great contribution to the Finnish church life as principal of the leading Church Music School in Helsinki. Many hundreds of competent church musicians have received their training there during the more than thirty years that Maasalo has been its director.

No. 396 "I lift my eyes unto heaven above" by Johan Ludvig Runeberg (1804-1877)

1. I lift my eyes unto heaven above,  
And fold my hands to draw near thee;  
For thou, dear Lord, dost thy children love,  
And thou hast promised to hear me.
2. How sweet to bless then and praise thy Name,  
For thou, O Christ, art my Saviour;  
Kind Shepherd, guard me from sin and shame,  
And let me love thee forever.
3. A little flower in thy garden fair,  
My life to thee has been given;  
O Saviour, keep me in thy dear care,  
And bring me safely to heaven.
4. Dear Lord, I thank thee for all thy love  
And gifts divine beyond measure;  
A sweeter song I will raise above  
To thee, my heart's dearest treasure.

This hymn is one of the best known in Finland and is also found in the *Hymnal* of the Church of Sweden. Runeberg has the honor of being known as the national poet of Finland even though his native tongue was Swedish. This language, however, is also spoken in Finland. His patriotic poetry is widely known throughout the whole of Scandinavia. Runeberg is the writer of Finland's national anthem, "Our Land." His collection of Ensigh Stahl's *Songs*, in which the national anthem appeared, has also been published in an English translation.

At the middle of the last century energetic steps were taken in Finland for the revision of the old hymnal which had been in use for more than 150 years. The Swedish hymnal, which had appeared in 1695 in Sweden and a large part of which appeared as a Finnish hymnal in 1701, survived in official use in Finland until 1886 or nearly seventy years longer than in Sweden. The two language groups worked in separate committees and published separate proposed hymnals.

Runeberg was the leading man in the Swedish committee which published the results of its work in 1857, at a time when Finland celebrated the 700th anniversary of the coming of Christianity to Finland. Runeberg had written about sixty original hymns for this hymnal or about fifteen per cent of all its contents. This proposed hymnal was often called "Runeberg's Hymnal." A large number of these hymns appeared in both the Finnish and Swedish hymnals when the long task finally reached its completion in 1886.

Runeberg still retains a place of honor as a hymn writer in Finland. Hardly any other hymns are more frequently used than some of his. The present *Swedish Hymnal* of Finland (1943) has about fifty hymns by Runeberg. The *Finnish Hymnal* (1938) has twenty-three. The present *Hymnal* of the Church of Sweden (1937) has a total of eight hymns by Runeberg.

In this hymn, "I lift my eyes unto heaven above," written for children, a simple child-like trust in the heavenly Father is expressed in a lyric and picturesque way. This is characteristic of many of Runeberg's hymns. The English translation has a good deal of the original spirit of the hymn though a few lines have no connection with the original.

The tune was composed by Rudolf Lagi (1823-1868), a few years after the "Runeberg Hymnal" which had no music had appeared. Lagi's melody has always been associated with this text in Finland. Lagi was the leading church musician in Finland at the middle of the last century. He was the first organist, after 1851, of the impressive Great Church of Helsinki, originally named after the then ruling Czar, The Nicholas Church. Finland was in those days (1809-1917) united with Russia as an autonomous Grand Duchy. Lagi composed a number of hymn tunes and in various other ways laid an important foundation for the much needed reform of congregational hymn singing in Finland.

No. 536 "Lord, as a pilgrim on earth I roam" by Wilhelmi Malmivaara (1854-1922)

1. Lord, as a pilgrim on earth I roam,  
By foes surrounded, far from my home;  
Whate'er betide me,  
Walk thou beside me,  
Shepherd divine!
2. Though friends forsake me, thou art the same,  
Faithful forever is thy blest Name,  
Thou wilt not leave me,



## THE HYMN

Oft though I grieve thee,  
Thou Friend divine!

3. Thou art my refuge; grant me, I pray,  
Strength for each burden, light on my way,  
Balm in my sorrow,  
Grace for tomorrow,  
Saviour divine!
4. Lord, let thy presence lead all the way,  
Until the dawning of that great day  
When I shall see thee  
Throned in thy glory,  
God blest for ay! Amen.

Malmivaara was a prominent Lutheran clergyman and for many years a leader of the strong Pietistic movement (Herännect, "The Awakened") in northern Finland. A powerful preacher and a devoted pastor to his people, Malmivaara was also a poet, though the number of his religious poems and hymns is not very large. His few hymns, of which this one is by far the best known, show strong individual traits of experienced Christian faith and struggle. Malmivaara wrote his hymn at the beginning of this century, soon after he had gone through a painful experience of losing two of his children and his wife within a few weeks. It first appeared in print in 1903. In this hymn a lonely pilgrim speaks of his inward struggles and of his yearning for the heavenly fellowship with the dear ones. He puts his hope in the faithfulness of the Lord. Malmivaara's biographer, Oravala, has thus described this hymn—

We feel in this hymn that the spirit of humility and prayer and the Christian hope combined have created a beautiful melody, as of a soul's silent whisper. The sufferings of this time, the hope of eternal life and the longing for the fellowship in the heavenly home, set the sensitive soul of the author in motion. This is one of the few religious songs which has found its way to every nook in our fatherland. It breathes the yearning of a Finnish soul and the longings of a Christian and a child of God who humbly and prayerfully trusts in God. The Finnish Christian piety which is characterized by a spirit of quiet sorrow and sadness has found in this hymn its most beautiful expression.

It is no wonder that this hymn has become one of the most beloved in Finland especially during the dreadful days of the Russo-Finnish War. For thousands upon thousands of souls Malmivaara's hymn has brought consolation and hope. This is a truly representative

Finnish hymn in our American hymnal, even if the translation has succeeded only partially in conveying its true spirit.

The tune that accompanies it is older than the text, composed by Ernest August Hagfors (1827-1913), who was a song composer and music teacher in Finland's oldest Teacher's College at Jyväskylä. This popular melody was originally set to a little secular poem and already well known when Malmivaara wrote the words. He has said that he wanted to write a poem which would fit this popular melody. The Pietists use the Hagfors melody normally although there is also another singularly fine tune by Mikael Nyberg in the present Finnish hymnal.

Five more melodies remain to be discussed briefly. Three of these are religious folk melodies, Nos. 145, 180 and 574. In the *Hymnal* Berndt Mikael Nyberg has been erroneously given as the composer of the tune for the hymn No. 145. There is, however, a connection between Nyberg and this melody. This tune in several variations was one of the rich harvest that Mr. Nyberg found in southwest Finland in the summer of 1891 among the very conservative Pietist people who still today sing these beautiful tunes at their own devotional meetings. With slight adaptations the melody received its present form and has been in the *Finnish Choralbook* since 1903. This tune has always been regarded in Finland since its discovery as a genuine folk melody. Nyberg found it in the parish of Laitila. Nyberg has, however, composed a good deal of religious vocal music of his own and, together with Professor Ilmari Krohn, has done pioneering work in the field of religious folk music in Finland.

No. 180. This grand melody, *SUOMI*, was discovered quite accidentally in the summer of 1890 in central Finland where two young university students, Krohn and Nyberg, were collecting secular melodies. There they met an old church sexton from southwest Finland who belonged to the conservative Pietists (Rukoilevaiset, "Praying People") there. This wonderful tune, which he sung with the same words by Kahl as appear in our *Hymnal*, was only one of the many melodies then discovered. This caused Nyberg's visit to that part of the country in the following summer with the results already mentioned. Two collections of the choicest folk melodies that had hitherto remained completely unknown for music lovers in Finland were published in 1891 by these students with the title *People's Gift to the Church*. Our melody No. 180 appeared in the first collection and soon found its way to several hymnals. The pious rural people in southwest Finland had apparently sung this tune for generations. John Kahl's hymn had been one of their favorites ever since the Swedish *Zion's Songs* had first appeared in Finnish in 1790. This happy discovery in

the summer of 1890 in a remote country parsonage had most far-reaching consequences to the development of the Finnish Church music during the next half a century. At that time practically no religious folk tunes were known in official Church circles in Finland. In the present Finnish *Hymnal* (1938) there are 124 folk melodies, which is one-third of the total contents.

No. 574 is another Finnish folk melody from the parish of Kuortane in the province of Southern Pohjanmaa (Ostrobothnia). In the new *Hymnal* this tune has been given the name NYLAND, which is the Swedish name of the southernmost province of Finland, including the capital Helsinki. It has nothing to do with the origin of this melody. If these tunes are to be given appropriate names as is an old Anglo-American custom, it would seem logical to call this one by its earliest known local use, KUORTANE.

No. 191, second tune, has been designated as a Finnish song from the Finnish *Choralbook* (*Suomen Koraalikirja*, 1738). This, too, is an error. The melody, though well-known in Finland since 1888, is German in origin. The date 1738 refers to the well-known J. B. König's Hymnal *Harmonischer Lieder-Schatz oder Allgemeines Evangelisches Choralbuch*, which appeared that year and contained a total of 1,547 independent hymn tunes plus many more variations. Our melody No. 191 did not, however, appear for the first time in König's hymnal but is found previously in J. M. Müller's *Psalm und Choralbuch* which he published in 1719 at Frankfurt am Main (See Zahn, 3738).

No. 207, second tune, by Karl Johan Moring (1832-1868). Moring was a contemporary of Lagi, whose name today would be forgotten except for this one melody only which has been widely used since it first was composed to one of Runeberg's hymns sometime in the 1860s.

This is probably the first time that Finnish hymns have appeared in English in any representative hymnal. From the Finnish point of view it will be undoubtedly admitted that Malmivaara's and Runeberg's hymns are among the most representative written and used in Finland. The same would be largely true of the genuine Finnish tunes taken into this new Lutheran *Hymnal* in America. The Finnish hymnody is particularly rich in folk melodies of the finest quality. Some Finnish melodies have, however, been introduced earlier in various hymnals in England and in America, chiefly taken from *Piae Cantiones* (1582).

Finally a word might be said of Frans Mikael Franzen (1772-

(Continued on Page 90)



# Ralph Vaughan Williams, 1872-1958

ROBERT C. BATCHELDER

WHEN JESUS, THE SON OF SIRACH, wrote his famous forty-fourth chapter in the apocryphal book known as Ecclesiasticus, to praise famous men, he began by recalling the acclaim due to kings and ministers of state, then he went on to pay tribute to teachers. The third group to be praised are "those who composed musical tunes." (Ecclesiasticus 44:5). In this Ben Sirach anticipated Andrew Fletcher who wrote, "Give me the making of the songs of a nation, and I care not who makes its laws."

But I am afraid any such list by a modern historian would not place composers so highly. Certainly among church people almost the forgotten men are those whose creative gifts have given us religious music. If financial reward is any indication of esteem, the amount of that which church musicians gain does not indicate it.

An interesting test for a church group is to ask people the names of composers of great church music. Apart from Bach, not too many can be listed; while people talk as if no modern religious music is being written at all. But this past August 26th there died in London, England, Ralph Vaughan Williams, a prolific and inspired composer and arranger of church hymn tunes. For instance, the *Episcopal Hymnal 1940* credits seventeen to his work.

The uniqueness of Ralph Vaughan Williams' contribution is his appreciation and use of English folk tunes. These he returned to the stream of English church music, calling to our attention the value for worship of the simple, melodious tunes which had their origin among the people, as distinct from the work of professional musicians.

The outlines of Ralph Vaughan Williams' life are easily recorded. He was born in the vicarage of Down Ampney (the name given one of his hymn tunes) on October 12, 1872, the son of a Gloucestershire clergyman. He was a rare musician, in that he was blessed with a private income. This meant he could take plenty of time for his education and development.

From 1887 to 1890 he studied at Charter House School, London, and then graduated from Trinity College, Cambridge in 1895. Next came study at the Royal College of Music. In 1901 he received a Cambridge degree as Doctor of Music. His English teachers in piano and organ were the well-known Parratt, Parry, and Stanford. A fellow student has said that Williams was not a success as an organist because his feet were so large they could not manipulate the pedals accurately. Perhaps this is why he was church organist of South Lambeth Church for only three years, and then devoted himself to teaching

composition, directing choirs, and composing. Though before World War I he studied under Max Bruch in Berlin and Maurice Ravel in Paris, the continental influence is not felt in his music. His great contribution is that, in conjunction with his friend Gustav Holst, he severed the bonds which bound English music to Germany and France.

Two great English hymnals bear the mark of Williams' taste and genius, and through these he has influenced every major hymnal in England and America. In 1906 appeared the *English Hymnal*, of which he was musical editor, and in 1925 came *Songs of Praise* which he and Martin Shaw edited musically, with Percy Dearmer as editor of the words. The famous *Oxford Book of Carols* was published by Williams in 1928, which brought attention and appreciation to old English carols. Throughout his work the use of English folk tunes is the unique contribution.

During World War I Williams enlisted as a private in the army, rising to become an officer, and serving in Macedonia and France. After the war he became a professor at the Royal College of Music. From 1920 to 1928 he also directed the London Bach Choir. In 1935 he received from King George VI the Order of Merit for his work, and is said to have declined a knighthood.

But Vaughan Williams was not only a church music composer. His secular choral works, some using the poems of Walt Whitman, are well known, as are his symphonies, operas, and orchestral pieces. His talents were used in many areas of music.

In appearance he was tall, his speech was blunt, and he was rather deaf.

He made three visits to the United States. In 1922 he conducted his work at the Norfolk, Connecticut, music festival; in 1932 he lectured at Bryn Mawr College; and in 1954 he was visiting professor of music at Cornell University. His musical setting of the creed was used at the final service of the Lambeth Conference of Anglican Bishops in July, 1958.

*Time* magazine tells us "his last week was spent at a recording session for his ninth symphony, and that on his last day he visited at tea with an Israeli composer seeking guidance. At dinner he looked tired. During the early morning hours he murmured to his wife he was having difficulty breathing. Before he was sufficiently awake to be conscious of pain, he died at the age of 85. The judgment is he was one of his country's greatest composers since Purcell, and one of the few since the Elizabethans to reflect the spirit of things English."<sup>1</sup>

In explaining his devotion to folk music, Dr. Williams has written at length. What folk music is he describes as "music which is purely

intuitive; not calculated; purely oral, hence limited in length and intricacy to a man's memory; it is applied music, either to the words of a ballad or the figure of a dance; it is purely melodic, at least in its European form."<sup>2</sup>

He quoted with approval Cecil Sharp's definition—"Art music is the work of the individual, it is composed in, comparatively speaking, a short period of time, and being committed to paper, is forever fixed in one unalterable form. Folk music is the product of a race, and reflects feelings and tastes that are communal rather than personal; it is always in solution; its creation is never completed, while at every moment of its history it exists not in one form but in many."<sup>3</sup>

Here are three further statements Dr. Williams gave on his ideas of music when last in this country as visiting professor of music at Cornell in 1954.<sup>4</sup>

"Music is indeed in one sense the universal language, by which I do not mean that it is a cosmopolitan language, but that it is, I believe, the only means of artistic expression which is natural to everybody. Music is above all things, the art of the common man. The other arts have their practical counterparts; when we use our pen to order a ton of coal or our paint brush to repair the damages made by our neighbor's motor car on our front gate, we are not necessarily expressing ourselves artistically, but the wildest howl of the savage, or the most careless whistling of the errand boy is nothing else than an attempt to reach into the infinite, which attempt we call art. And it seems to me that for this reason alone music is able to grow out of our ordinary life in a way that no other art can."

"Education is said to be what a man has learnt and forgotten. I believe that in music we are still learning and do not yet know how to forget. Until our music becomes a really spontaneous expression, first of ourselves, next of our community, then and then only of the world, in fact until it is as unpremeditated as that of the folk-singer, it will not be vital."

"We are apt to look on art and on music especially as a commodity, and a luxury commodity at that; but music is something more—it is a spiritual necessity. The art of music above all other arts is the expression of the soul of a nation; and by a nation I mean not necessarily aggregations of people, artificially divided from each other by political frontiers or economic boundaries. What I mean is any community of people who are spiritually bound together by language, environment, history, and common ideals, and above all, a continuity with the past."



For those with an English heritage in the Anglican family of the Christian Church Vaughan Williams' music, and especially his hymn tunes have preserved for us the spirit and medium in which we can well express our religious aspirations.

### Music for a Vaughan Williams Service

selected by Frank A. McConnell, F.A.G.O.

Anthems: "O how amiable are thy dwellings," "At the name of Jesus"

Hymn Tunes: KINGSFOLD, SINE NOMINE, DOWN AMPNEY, MONKS GATE

Chant: *Magnificat*

Organ: "Bryn Calfaria," "Rhosymedre," "Hyfrydol"

#### Notes

<sup>1</sup> Courtesy *Time*. Copyright. *Time Inc.*, 1958

<sup>2</sup> *Music Lovers Handbook*, 1943, p. 34

<sup>3</sup> *Ibid.*, p. 36

<sup>4</sup> *New York Times*, May 23, 1954. Used by permission.

### The Finnish Material

(Continued from Page 86)

1847) in an article which deals with the Finnish contribution to this new *Hymnal* in America. This notable Swedish poet and bishop was born and educated in Finland and had already become a noted poet, clergyman and university professor at Turku (Åbo) before he left Finland in 1809 at a time when the centuries-old political union between Sweden and Finland came to an end because of the Russian conquest. Franzen was among the many who then left Finland to live in Sweden. Two of Franzen's hymns, both written after he had left Finland are in the *Hymnal*, "Prepare the way, O Zion" (No. 9), and "Thine own, O loving Saviour" (No. 264).

*Note.* In addition to hymnals I have made use of the following works for this article:

Flodin, Karl-Ehrström Otto, *Richard Faltin och hans samtid*, Helsingfors 1934

Haapanen, Toivo, *Suomen säveltaide*, Helsinki 1940

Hallio, Kustaa, *Suomalaisen virsikirjan virret*, Helsinki 1936

Krohn, Ilmari, *Über die Art und Entstehung der geistlichen Volksmelodien in Finland*, Helsingfors 1899

Krohn, Ilmari, Editor, *Suomen kansan sävelmiä*, I, Helsinki 1901

Kurki-Suonio, Erkki, *Hengelliset kansansävelmämme koraaleina*, I, Helsinki 1952

Norderman, Preben, *Studier i svensk hymnologi*, Lund 1911

Oravala, Auk., *Wilhelmi Malmivaara, Elämä ja elämäntyö*, Porvoo 1929

Rosenqvist, V. T., *Vår svenka psalmbok*, Borgå, 1919

Stahl, Wilhelm, *Geschichtliche Entwicklung der evangelischen Kirchenmusik*, Berlin 1920

Voipio, Aarni, *Virsiemme synty ja olemus*, Porvoo-Helsinki 1940

Zahn, Johannes, *Die Melodien der deutschen evangelischen Kirchenlieder*, I, Gütersloh 1889

# Hymn Festivals U. S. A.

DAVID AREY KNICKEL

SINCE THE LAST TIME this column appeared in April 1958, fewer notices of hymn festival services have been received by The Hymn Society than during the previous few years. Your Hymn Festival Committee hopes that this is no indication that festivals are becoming less popular in American Churches.

A number of festivals held throughout the country indicate that the practice, where noticed, is widespread. Some of them have been particularly outstanding and their fine example should be stimuli to other churches, community organizations and councils. Obviously, it is through the combination of resources of several churches, even though meager, that enables a community to provide musical and historical experiences through hymns that might not be possible within the single parish. When facilities are combined and opportunities thereby enlarged, more time and greater care and money are required in planning and preparation.

Some of the considerations and allowances that go into a large festival are:

1. The recruitment of a committee and workers
2. The preparation and distribution of original announcements
3. The preparation of letters of instruction
4. Publicity
  - a. Press contacts and preparation of copy
  - b. Notices to various parishes and/or other organizations
  - c. Telephoning
  - d. Photographs
5. The preparation of programs
6. The recruitment of instrumentalists and other musicians
7. The rental of special music
8. The purchase of new music for all singers
9. The arrangement for speakers; transportation; honoraria and fees
10. The recruitment of extra labor for the day of the event
11. Instructing the sexton
12. Arranging for decorations
13. Meals or refreshments for participants

Frequently, special budgets have to be prepared for the large, combined festivals.

As an alternative, a single parish may sponsor a hymn festival. The educational value and the opportunity for worship are present

in the regular service of worship as they are on special, more elaborate occasions. In fact, there is the specific opportunity of reaching the actual congregation rather than "performing" for lovers of music, relatives of performers and honored guests. Our readers will have noted especially in the case of the Brick Presbyterian Church service of March 1, 1959, copies of which were distributed to Society members earlier in the year, that only local resources were employed in a regularly scheduled service of worship. The overhead expenditures and manpower required for planning were considerably reduced. The article by The Reverend William Watkins Reid, Jr., earlier in this issue, includes another example of an effective hymn service to be conducted by and for the local parish.

During this next year, may we solicit your cooperation in submitting your ideas and plans for the local festival that is incorporated in the regular service of worship.

#### Notable Festivals of 1958-1959

During 1958-1959, the following topics were used for hymn festivals:

- Abraham Lincoln Anniversary
- Anniversaries Commemoration (1958-1959 occasions)
- The Birthday of the Church
- Christmas Carols
- 450th Anniversary of the Birth of John Calvin
- Lutheran Hymn Festival Service (introducing the new  
Lutheran *Service Book and Hymnal* of the Lutheran  
Church in America)
- Mennonite Songs and Hymns
- The *Pilgrim Hymnal* (1958 Congregational Hymnal)
- A Tribute to Union Theological Seminary, New York City
- "The Whole Armor of God"

Two festivals revealing fine planning in terms of integration of content with the announced theme of the festival are outlined below.

#### The Chicago Congregational Christian Association

presents a Hymn Festival and preview of the  
New Pilgrim Hymnal

"IN EVERYTHING GIVE THANKS"

Dr. Thor Johnson, Director

Dr. Hugh Porter, Organist

Dr. Clarence F. McCall, Jr., and the Rev.



# THE HYMN

93

Oliver Powell, Presiding Ministers  
November 23, 1958  
First Congregational Church, Oak Park, Illinois

## ORDER OF WORSHIP

PRELUDE by Organ and Brass Ensemble  
(Seven hymn tunes by Hanff, Kellner,  
Purcell, Bingham, Walther, and J. S. Bach)

PROCESSION OF THE CHOIR Trumpet Voluntary Purcell

CHORAL INTROIT Now let every tongue adore Thee WACHET AUF

CALL TO WORSHIP

HYMN Our God, our help in ages past ST. ANNE

INVOCATION AND LORD'S PRAYER

CHORAL RESPONSE Father, in Thy mysterious presence kneeling  
DONNE SECOURS

## SCRIPTURE

### GOD'S PROVIDENCE

HYMN God of our life, through all the circling years SANDON

### CREATION'S GLORY

HYMN All creatures of our God and King LASST UNS ERFREUEN

ANTHEM "The Heavens are Telling" from "The Creation" Haydn

HYMN O how glorious, full of wonder IN BABILONE

SCRIPTURE

### GOD'S GRACE

HYMN God of grace, and God of glory CWM RHONDDA

HYMN Lord of all hopefulness SLANE

HYMN Built on the Rock KIRKEN DEN ER ET

SCRIPTURE

### OUR HERITAGE OF FAITH

HYMN My faith looks up to Thee OLIVET

HYMN Lord, I want to be a Christian I WANT TO BE A CHRISTIAN

SCRIPTURE

### GOD'S UNSPEAKABLE GIFT

ANTHEM Let all mortal flesh keep silence French, arr. Holst

HYMN Of the Father's love begotten DIVINUM MYSTERIUM

HYMN Joy to the world ANTIOCH

OFFERING

HYMN In the bleak midwinter CRANHAM

DOXOLOGY Praise God from Whom all blessings flow  
OLD HUNDREDTH

## SCRIPTURE

### THE CHURCH TRIUMPHANT

HYMN For all the saints who from their labors rest SINE NOMINE

BENEDICTION

CHORAL RESPONSE God be in my head LYTLINGTON  
 RECESSION OF CHOIR Now thank we all our God J. S. Bach  
 Thirty-four participating churches contributed more than 500 singers.  
 The planning and preparation for this festival took more than one year.

### Hymn Service

"THE WHOLE ARMOR OF GOD"

Mr. Donald Merrill, Reader  
 Mr. Robert Brubaker, Originator  
 Prof. Austin Lovelace, Associate Professor  
 of Church Music

May 29, 1959

Garrett Chapel, Northwestern University, Evanston, Illinois

#### ORDER OF WORSHIP

PRELUDE "Ein Feste Burg"	Pachelbel
PROCESSIONAL HYMN Soldiers of Christ, arise	DIADEMATA
INVOCATION: Ephesians 6:10-14	
LOINS WITH TRUTH	
Scripture: John 8:31-36	
HYMN Send down Thy truth, O God	GARDEN CITY
BREASTPLATE OF RIGHTEOUSNESS	
Scripture: Romans 3:21-26	
HYMN High in the heavens, eternal God	DE PAUW
GOSPEL OF PEACE	
Scripture: Luke 1:76-79	
HYMN Lead on, O King eternal	LANCASHIRE
SHIELD OF FAITH	
Scripture: Galatians 2:15-16	
CHOIR "God is my strong salvation"	Lovelace
HELMET OF SALVATION	
Scripture: 2 Timothy 2:8-10	
HYMN O for a thousand tongues	AZMON
SWORD OF SPIRIT	
Scripture: 2 Corinthians 3:3-6	
HYMN Come, Holy Ghost	WINCHESTER OLD
HYMN A mighty fortress is our God	EIN' FESTE BURG
BENEDICTION	
POSTLUDE "Ein Feste Burg"	Cor Kee

*Persons who plan, attend or learn about hymn festivals are encouraged to send copies of the festival program and any explanatory notes to the office of The Hymn Society, 297 Fourth Avenue, New York 10, New York. A comprehensive file is maintained there for general reference.*

# Hymns in Periodical Literature

RUTH ELLIS MESSENGER

Doran K. Antrim, "15 Great Hymns," *Better Homes and Gardens*, April, 1959.

The author has selected hymns expressing varied human emotions, arising from life experience. A brief "hymn story" introduces each. The format of this article is most effective and the hymns well chosen, with one exception. *Salvation*, a theme which has inspired a magnificent Christian hymnody throughout the centuries, is represented by "The old rugged cross."

H. Myron Braun, "Our Goal is Music for Worship," *New Christian Advocate*, October, 1958.

The writer, a graduate in Sacred Music as well as Divinity, demonstrates the wisdom of using the church school as an indispensable factor in training children and youth for musical worship. This article does not deal in generalizations. The process is traced through the school departments with an intimate understanding of the problem and the objective,—acquaintance with the great hymns. As important point is made: "In emphasizing music and hymnody in the church school, we have to remember that the process of learning and the process of worship are two different things. . . . The learning of hymns ought to be done separately from the worship experience." Simple orders of worship for the junior-intermediate group, simulating the regular church worship (Methodist) are prepared. The final aim should be "the bringing up of a generation of hymnological and liturgical literates."

Thomas C. Bryan, "'Sing Ye to the Lord,'" *Pulpit Digest*, August, 1958.

A sermon on hymns, text Col. 3:16. A delightful address, tracing the course of hymnody from the Old Testament canticles and psalms, through the New Testament canticles, the early Christian and medieval periods, the Reformation and the modern age. Sermons should be heard, not read, and this one might be appropriately used in an informal gathering for hymn study and appreciation.

Virginia Cheeseman, "Young People Learn Church Music," *International Journal of Religious Education*, December, 1958.

Instructor in Junior Choir Methods, Westminster Choir College, Princeton, New Jersey, the author describes with great competence a



three-weeks period of intensive musical training, in which 340 High School boys and girls at Westminster Choir College participated in the summer of 1958. Study was centered in the church hymnal, its texts, tunes, indexes metrical and topical, with their significance. As a practical guide to procedure this article is to be highly commended. The success of the program was measured by the awakened interest and the amazing improvement attained in actual public performance.

Anne Melson Stommel, "Onward Christian Soldiers," *Daughters of the American Revolution Magazine*, October, 1958.

This extremely well-written article is a plea for the continuance of the "old hymns" with their proper tunes. New tunes are unsuitable with old texts and their selection by musical editors regrettable, in "revised" hymnals. "Let all the hymns be familiar." A fine list of eighteen hymns closes this article which is faithfully expressive of the conservative point of view. "I have often wondered why new words or new tunes, or completely new hymns are 'better'—'better' for what?" It might be well to attempt a reply and also to contemplate this conclusion; "By changing our hymn-singing habits and making hymn-singing an intellectual experience, much that is inspirational has been, and is being, gradually removed from our churches and our lives."

*Presbyterian Survey*, official magazine of the Presbyterian Church of the U.S., has published a series of articles on the Hymn of the Month. In October, 1958, William H. Schutt wrote on "Ein' feste Burg ist Unser Gott," presenting two translations by F. H. Hedge and Thomas Carlyle respectively. Luther's tune, based on an earlier melody, is analyzed. A brief statement on the meaning of the words is appended, the author of which, John Newton Thomas, Jr., is the son of Dr. and Mrs. Thomas of Richmond, Virginia.

In November, 1958, Mrs. Thomas writes on "We praise Thee O God, our Redeemer, Creator," with an account of the origin of text and tune, KREMSER, clarifying the relation of this hymn to "We gather together to ask the Lord's blessing."

In December, 1958, Mrs. Thomas' subject is "Noel! Noel! Noel! Noel!" After her introductory treatment, Mrs. Thomas suggests a novel inter-group singing of this carol, interspersed with stanzas from "While shepherds watched their flocks," "We praise Thee O God," and "Angels we have heard on high."

# Hymn-Anthem and Prelude Literature

EDWARD H. JOHE

"Sing to the Lord of Harvest"—Healey Willan. Concordia, #98-2013.

An easy but excellent setting of a praise hymn of J. E. B. Monsell. The tune, a German folksong, is so refreshing. Also available are SSA, SAB and Junior-Senior combined Choir editions.

"Praise the Lord, Ye Heavens Adore Him"—Frances Williams. Flammer, #88613.

While there are many settings of this hymn and several using the Welsh tune HYFRYDOL, this setting for festival chorus is interestingly arranged for SAB and includes an optional descant. It is also available for SATB, but we feel that the SAB fills a great need—a good setting of a fine hymn for choirs with unbalanced voice sections. The progress from stanza to stanza, the refreshing lift that comes via interesting key changes, make this a welcome addition to the SAB repertory.

"O Jesus, I have Promised" Tune, LLANLLYFNI—Myron D. Casner. Concordia, #98-1459.

It is good to have this well-known hymn in another musical setting. It is for unison choir with optional descant. The feeling between these familiar words and this "singing" Welsh tune is natural. The organ accompaniment (with thoughtful registration being supplied by the organist) completes the musical couplet admirably.

*Te Deum* for festival occasions. SSATBB, Soprano, Alto, Tenor and Bass solos.—Katherine K. Davis. Flammer, #84556.

Well-established choirs with fine libraries and choirs searching for challenge and good additions from the rich library of church music will want to examine this setting of the *Te Deum*. It is good choral writing as to range of voices and declamation of the text. There are no choral clichés nor are there strained "effects." There is harmonic and rhythmic vigor. Singers will feel rewarded for rehearsing music like this.

**Chorale Concertatos**—Published by Concordia Co.

These are fresh and vital choir-instrumental-congregation settings of great hymns. Beyond the fine quality of the music and the arrangement, I believe they will help bring new understanding between the congregation and the choir loft. This form of "big anthem" will help

restore congregational participation in the service of worship and do something toward eliminating the feeling that everything in the service is done "up front"! These hymns are based on historical settings for congregation, choir, organ and other instruments. They are well within the potential of even the average church choir. Thus far (we hope there will be further additions) the list of *Chorale Concertatos* include:

"A Mighty Fortress is Our God"—Paul Bunjes. (Reviewed, January, 1959)

"Praise to the Lord" LOBE DEN HERRN—for congregation, choir, organ, flute, trumpet—Harald Rohlig.

"I Know That My Redeemer Lives" DUKE STREET—for congregation, choir, trumpet, organ—Paul Bunjes.

Full score: instrumental and choir parts are available separately.

**Multi-Purpose Anthems**—Joseph Clokey. H. T. Fitzsimmons Co.

"Go Labor On!" (Orlando Gibbons) #2138.

"Rejoice Ye Pure in Heart" (Welsh melody) #2139.

"Soul of Christ" (English melody) #2140.

"The Spacious Firmament" (John Sheeles' LONDON) #2141.

To have worthy texts and to have singable, interesting and refreshing music in "practical" form for any type or size of choir is an achievement. The tunes used for these texts are lovely and in themselves full of spirit. The words in each instance are in themselves also uplifting. The anthems are designated for combined Junior and Senior Choirs or other combinations of voices. Dr. Clokey suggests six combinations of voices as possibilities.

### General Hymn—Anthems

Space in the review column does not allow the complete coverage for all the fine anthem publications being received from the publishers. While the following is only a list, it is one that contains fine and ennobling texts and music that does something to the texts.

"A Time Carol"—Lloyd Pfausch. Lawson-Gould, #733.

Unison chorus or children's choir.

"Be Thou With Me"—Johann Franck, arranged by M. T. Lovaas. Kjos Co., #2056. A choral prayer, SATB.

"Build Thee More Stately Mansions"—Gordon Young. Presser, #312-40405. Virile voice parts with good organ score. Excellent setting for very small or large choir.

"Christ the Sure Foundation"—Swedish Chorale. Augsburg, #1218. Festive chorale for dedication, anniversary or "Call to Worship."



## REVIEWS

*The Use of Music in Christian Education*, Vivian Sharp Morsch. Westminster Press, Philadelphia, Pa. 1956. \$3.00.

Mrs. Morsch, a very articulate and skillful writer, begins her book with two basic chapters, "Music—a Language of Religion," and "Music and Worship," proceeding then through sixteen chapters on specific means of progress toward high goals in these areas.

The wide divergence of subjects relating to music in Christian education does not find Mrs. Morsch lacking in authority in any particular. For instance, her factual presentation of the historical background of hymns will bring new information to most church teachers; the graded lists of recordings accompanied by specific directions for their use, should dispel the timidity with which most Sunday School leaders view this neglected avenue of education. Her chapter, "Objectives and Standards for Music in Christian Education," will please the most exacting experts, and as she discusses the subject, her precepts assume their real importance, even for the non-professional musician or teacher. The section on Christian discipline should be required reading for every leader in the church.

The book reads so well, from beginning to end, that chapters deserving study and discussion may be passed over too quickly. Use of the book, chapter by chapter, at music committee meetings, or Sunday School teachers' training classes would place the information where most helpful.—ALISON DEMAREST

*African Methodist Episcopal Zion Hymnal*, A. M. E. Zion Publishing House, Charlotte, N. C., 1957.

One of the significant hymnals published in 1957 is this well edited and beautifully organized book. Its users will find the hymnal to be a treasure-trove, from its first page—with a fine order of service with a liturgical soundness, yet designed for use in a denomination with a tradition of warm, evangelistic services.

The "Bishops' Address," on page v might well be used in any good hymnal. Many points are made in this straightforward statement, including (a) all members of the churches are to be provided with their hymnals, (b) there is to be time for learning new hymns and tunes, and (c) the book is to be standard for the church schools and social meetings as well.

The "Commission's Statement" is refreshing in its candor. The editors are frank to admit a "tinge of the preference of our own racial group of tunes as well as the content among the hymns chosen," but the hope is expressed that the book may be universal as a doctrinal and evangelistic instrument of song for the Christian church with emphasis upon the Methodist approach to the way of salvation.

Upon perusing the hymnal—with its 627 hymns and nine spirituals—it is evident that no effort has been spared to assure a good looking page with readable tunes and texts. It has an amazing catholicity of content from Gospel Song to plainsong.

One of the fine new texts is "Hope of Ages Thou, Our God,"



with words by James Clair Taylor, set to the tune BISHOP BROWN, composed by Andrades Lindsay Brown; the hymn was written in 1946 for the Sesquicentennial of the A.M.E. Zion Church. There are several fine original texts and tunes in the book.

The editors have erred on the side of length of some hymns, but in many instances they have been selective and wise in the choice of particular stanzas included. The often overlooked sixth stanza of "For the beauty of the earth" has been restored to use here.

The musical editing is of a uniformly high order, though at times the tunes seem a bit high for congregational use. Notable in this instance would be the tune LEONI.

Careful editing has gone into the indications of authors and composers. Dr. Theodore Baker should have been cited as the translator of "We gather together." An unusual wedding of text and tune is found with Watts' "Behold the glories of the Lamb" which is set with MILES LANE. A fine new evangelistic hymn is that of C. Newman Hall, "Friend of Sinners."

Apparently many of the churches using this hymnal will be hearing Stainer's "Crucifixion" during Lent; all of the congregational hymns from it are included which would make possible general participation.

The editors have apparently sought long and fruitfully for texts. It is good to note Caleb Winchester's "The Lord our God alone is strong" under the heading "Education." One wishes that more spirituals might have been included, though the selection is good.

—GEORGE LITCH KNIGHT

### Announcement

Dr. Armin Haeussler's review article, "The Development of German Hymnody as Presented by Johannes Klein," in *THE HYMN* for January, has awakened great interest among serious students of German hymnology. Dr. Haeussler will discuss the subject as well as related problems of research, in the light of his correspondence from our readers, in a later issue of *THE HYMN*.

### Correction

Our attention has been called to Dr. Lehmann's Review of *THE HYMNAL* of the Evangelical United Brethren Church, *THE HYMN*, April, 1959. Mr. Joe Willard Kreckler, Editor of *The Telescope-Messenger*, official Biweekly of this Church, writes thus: "In 1922, the Evangelical Association and the United Evangelical Church merged to form the Evangelical Church. Then in 1946 the Evangelical Church and the Church of the United Brethren in Christ combined to become the Evangelical United Brethren Church—a fellowship of approximately 800,000 members." Dr. Lehmann's review concerns the Hymnal of the last named.

### Our Book Review Editor

With this issue, we welcome Richard W. Litterst, Organist and Choirmaster of Second Congregational Church, Rockford, Illinois, as Book Review Editor. Books for review should be sent directly to him at the above address. We look forward to the enlargement and strengthening of this important department of *THE HYMN*.